



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

elegant gallery. Besides the choice collections of rare old books and those of more modern times, which are arranged round the walls of the library and the reading-room, are Sir R. Westmacott's noble statue of Euphrosyne, Baily's Thetis and Achilles, many good bronzes, and an assemblage of objects of *vertu*. From the windows of these rooms are fine views of the grounds.

The State Dining-room, an elegant apartment, has a richly-decorated geometric ceiling, and also a recessed buffet; the recess being formed by well-proportioned Corinthian columns. The rich cornice, the gilt festoons that adorn the walls, the mirrors between the windows, the antique Venetian crystal glass chandelier and side lights, and the silver-gilt service on the buffets, give a sumptuous air to the room, while the four magnificent works of Snyders, and the other fine old paintings which adorn the walls, add materially to its beauty.

The principal Drawing-room, hung with satin damask, and the furniture of the most costly and elegant character, is a noble apartment, and contains, besides Lawrence's portraits of the fourth Duke of Newcastle and his duchess, good examples of the Caracci, of Vandyck, Castiglione, and others; while in the Crimson Drawing-room are pictures by Rembrandt, Rubens, Poussin, Guido Reni, and Canaletto.

The Grand Staircase, with its ironwork railing, originally described as being "curiously wrought and gilt in the shape of crowns, with tassels hanging down between them from cords twisted in knots and festoons," has stained-glass windows, and is enriched with a number of portraits and other paintings. Among the portraits are Pitt, Thomson, Scott, Southey, Campbell, King George II., Queen Caroline, Prince Rupert, Dante, Cowley, and Hatton; and among the other paintings are examples of Snyders, Westall, Van Oss, Andrea Sacchi, Lely, Shackleton, Diepenbeek, and others.

Many of the apartments—the breakfast-room, billiard-room, smoking-rooms, ante-rooms, and others, as well as the bedroom suites, are mostly elegant in their fittings, convenient in their appointments, and replete with choice works of Art. We, however, pass them over, simply remarking that among these Art-treasures are striking examples of Gainsborough (the 'Beggar Boys'), Gerard Dou, Poussin, Borgognone, Neef, Van der Meulen, Carlo Dolci (the 'Marriage of St. Catherine'), Vandyck, Titian, Rembrandt, Breughel, Ruysdael, Teniers, Lely, Rubens

(his wife), Andrea del Sarto, Salvator Rosa, Claude Lorraine, Wouwerman, Hogarth (portraits of himself and wife), Reynolds, Jansen, Holbein, Van Loo, Creswick, Dahl, Domenichino, Dobson, Rigaud, Cranach, Kneller, and others; many of these are gems of Art of a high order of excellence.

At Clumber, too, are preserved four highly-interesting Roman sepulchral altars, which have been described by the Rev. Archdeacon Trollope in the "Transactions of the Architectural Society of the Diocese of Lincoln, 1860."

Adjoining the mansion, but apart from it, is the unfinished chapel—a design of much elegance, the work of Messrs. Hine, of Nottingham—which forms a prominent and pleasing feature from the grounds and lake. It consists of a nave and chancel, with chancel-screen and semicircular apse, having on its north side an organ loft, and on its south a sacristy; it has also an elegant bell-turret and spire.

The Pleasure Grounds of Clumber are very extensive, and laid out with much taste. The terrace, which runs along by the lake, is of vast length, and is beautifully diversified with statuary, vases, lovely beds of flowers, and shrubs and trees; from it flights of steps lead down to the lake, and other steps give access to the Italian gardens. A great feature of the grounds is the enormous size and singular growth of the cedars; some of these are said to be unsurpassed in England both for their girth and for their magnificently-picturesque and venerable appearance.

The Kitchen Gardens are extensive and well arranged, and the Park is well stocked.

The Lake is one of the glories of Clumber. It is a splendid sheet of water, covering some eighty or ninety acres of ground, and beautifully diversified on its banks with woods of tall forest trees, and rich verdant glades. On the bosom of the lake rest two ships—one a fine three-master, forming a striking feature in the view.

The neighbourhood of Clumber is rich in places of interest and in lovely localities,\* and its near proximity to Sherwood Forest—indeed, it is itself a part of that forest reclaimed—to Thoresby, to Hardwick Wood, to Welbeck, to Osberton, to Worksop and its manor, to Bilhagh, to Rufford, and to a score of other inviting localities, renders it one of the pleasantest, most desirable, and most enjoyable of "Homes."

## STATUE OF GENERAL "STONEWALL" JACKSON.



THE statue of General Thomas Jonathan (so-called "Stonewall") Jackson, by the lamented J. H. Foley, of which we give an engraving, was unveiled at Richmond, Virginia, in October of 1875. It was among the last, as it is among the best, of Foley's portrait-statues. "The sculptor," writes an artist-critic who saw the statue at Richmond, "who has to manage a single pedestrian portrait-figure, must find himself in something of a dilemma in attempting to avoid imitation on the one hand or bald commonplace on the other. The possible permutations and combinations of the members of the human frame have been well-nigh exhausted. The lamented Foley not only had this common difficulty to contend with in dealing with the figure in question, but the greater one of artificially presenting a subject whose externals were so entirely dissociated from the picturesque. Jackson's career was full of dash, yet he was slow, one might say plodding, in his habit. His demeanour was of that quiet sort that excluded any suggestion of the military hero. In short, to convert into a striking work of Art this man, whose general appearance was the antithesis of his character as developed by the war, was no easy task for the artist. It may be safely asserted that he has succeeded; skilfully avoiding the tame, without touching the over-dramatic. The face is self-contained and noble in expression; the eyes evidently fixed on something of moment; the head turned to the right. The line of vision is somewhat higher than the eye, and the chin slightly raised in consequence. The hair and beard are

handled perfectly, exhibiting, as do all the details, a masterly *technique*. The weight is upon the right leg, and it evidently bears it, without, however, any of the exaggerated bowing back of the leg or protrusion of the calf so often used to give the sense of firmness. The arm on the same side is akimbo on the hip, and so managed as to assist the feeling of solidity; while the gloved hand, in crumpling the gauntlet which it holds, assures us that the attention of the owner is fixed on some tense and absorbing matter. The left leg is in advance of the other, and, from the knee down, nearly parallel with it. This gives additional firmness to the figure—the necessity of bending it to obtain a change of line being obviated by the accessories. The left hand clasps the sword-hilt, the knuckles to the front, at once giving an easy turn to the wrist, and a chance for nice expression in the anatomy. The military cape has fallen into the hollow of the elbow, and thence drapes to the section of stone-wall upon which the point of the naked sword rests, and which rids the composition of gaps and the spindly look so often the defect of single figures unrelieved by accessories. As to the likeness, the figure is said to be too full and round. It may be that the artist knew this, and sacrificed the matter of fact to the matter of Art, rather than imitate a meagreness which would have marred his work and remanded it to the limbo of slouching figures which disfigure our streets and galleries. But it is said that the widow of General Jackson considers it an excellent portrait."

The statue was a commission given by a number of English gentlemen desirous of doing honour to the Confederate general.



GENERAL T. J. ("STONEWALL") JACKSON.

ENGRAVED BY H. BALDING. FROM THE STATUE BY J. H. FOLEY, R.A.